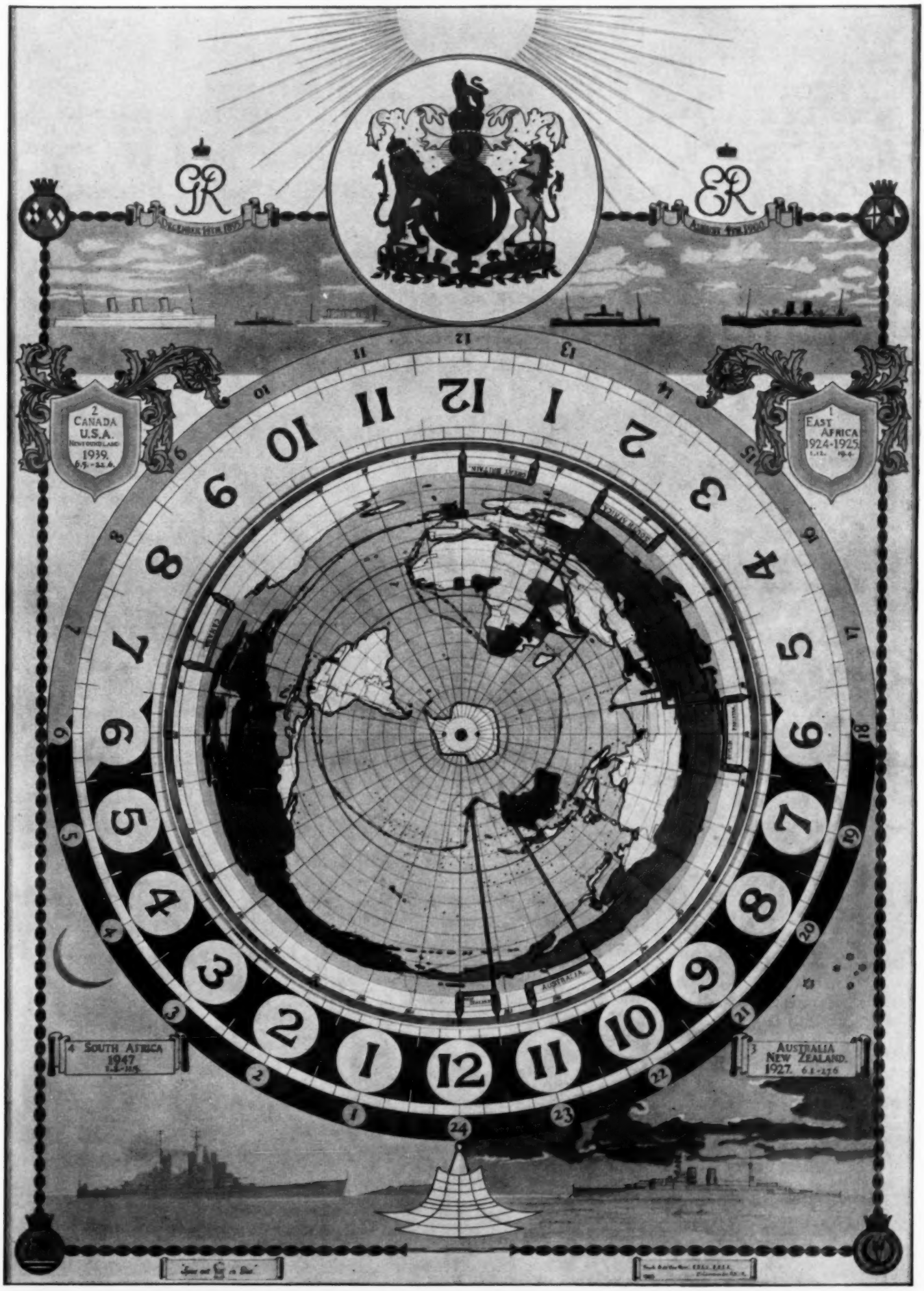


THEIR MAJESTIES' OVERSEAS TOURS IN A TIME ZONE MAP, ACCEPTED BY THE KING.

This remarkable map of the world is reproduced from one drawn by Lieut.-Commander Frank A. de Vine Hunt, R.N.V.R., to illustrate the various overseas voyages of the King and Queen. The map is a South Polar projection set in a Time Zone Circle, which revolves within a 24-hour clock-face, so that comparative times throughout the world can be seen at a glance. The routes taken on the four voyages—to East Africa, 1924-25; to Australia and New Zealand, 1927; to Canada and the U.S.A., 1939; and to South Africa, 1947—are marked with fine dots to show each day's progress, the points having been plotted either from the log of the vessel concerned or, where this no longer exists, from the log of an escorting cruiser. Above and below the map are shown the vessels in which their Majesties travelled, these being (clockwise from the top left corner) *Empress of Britain*, an escort vessel, *Empress of Australia*, *Mulbera*, *Maloja*, H.M.S. *Renown*, H.M.S. *Vanguard*. During the war Commander Hunt was on the Map Room Staff of the Admiralty, and devised similar Time Zone Maps for Mr. Winston Churchill and, at his request, for the President of the United States; and subsequently for the Commonwealth Prime Ministers.

THE mechanical musical dolls which we illustrate in colour on these pages are part of a remarkable collection made by Mr. H. D. Steiner, by whose permission we reproduce them. He became interested in these automata by chance. Some years ago, when in Bruges, he noticed a pretty—but tousled and neglected-looking—fair-haired doll in a curiosity shop, and bought the toy on impulse. Examination proved that it was mechanical, and this roused his interest and eventually resulted in his forming a collection which contains some of the finest examples of musical dolls in existence. Mr. Steiner found it amusing to repair the mechanism, clean and redress the figures, attend to their *coiffures* and complexions and restore them to their original freshness. He made some interesting discoveries. For instance, old newspaper used in the interior of the Monkey Harpist dates it at 1800, but it plays a tune by Offenbach, who was not born until 1819. This incompatibility is explained by the fact that the mechanism was renewed, some time after the doll had been made, at the period when Offenbach's fame was at its height. The dolls are mostly French, and some are admirably modelled; for instance, the Negro Musicians are outstandingly well made.

(*Continued opposite.*)

A MONKEY HARPIST, MADE *c.* 1800, A MUSICAL CLOWN WITH BANJO, WHOSE FEATS ARE APPLAUDED BY A FROG PERCHED ON HIS FOOT, MADE IN 1830, AND A BEAU OF A DOLL WHO SMOKES AND GAZES AT THE ASSEMBLED COMPANY THROUGH A QUIZZING-GLASS, MADE *c.* 1880.

A "FADED BLONDE" DOLL WHO RAISES HER MIRROR TO HER FACE—FIRST AUTOMATON TO BE ACQUIRED BY MR. H. D. STEINER—A CLOWN PLAYING A MANDOLINE AND BALANCING A BALL ON HIS NOSE, MADE *c.* 1850, AND A FISHER-BOY WITH A SHELL, OPENING TO REVEAL A FACE WITHIN.

MASTERPIECES OF 19TH-CENTURY INGENUITY TO DELIGHT CHILDREN: TUNEFU

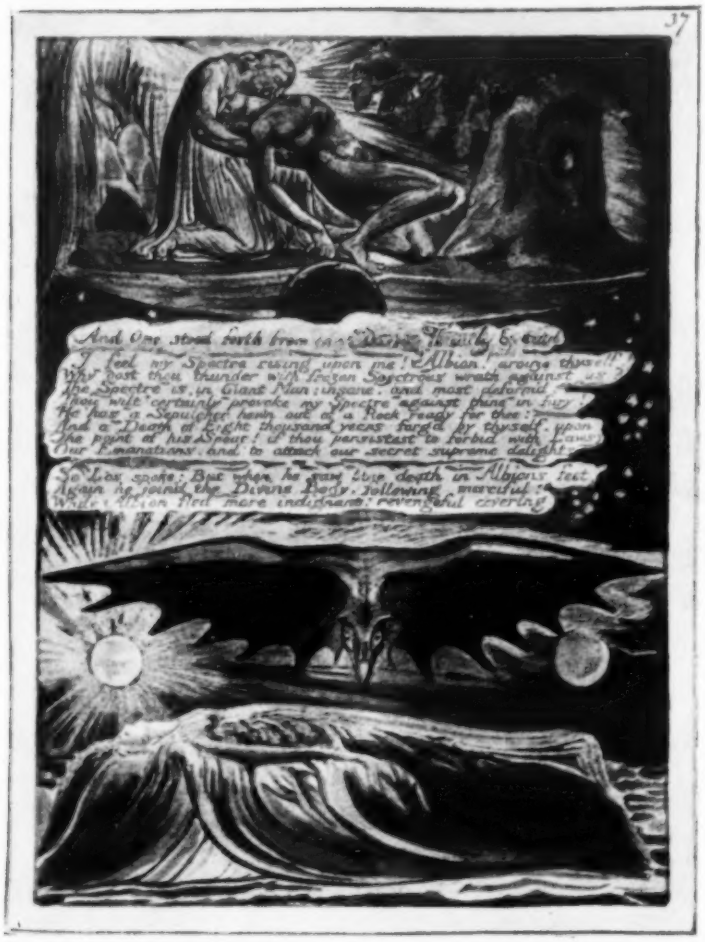
A PIANO-PLAYING DOLL, MADE IN 1850. THIS TOY, WHICH IS MANUALLY OPERATED BY A SIMPLE MECHANISM, PLAYS A GERMAN WALTZ TUNE. THE FINGERS OF THE LITTLE DOLL MOVE, APPARENTLY PLAYING THE INSTRUMENT, AND THE APPROPRIATE KEYS ARE DEPRESSED.

Continued.]

These were not acquired as a pair. The female figure was in a very bad state when it reached Mr. Steiner's hands—rusty, hairless and without a costume. He entirely refitted it, repainted it, and supplied it with hair and eyelashes. The large clown playing the banjo was made for a Parisian shop-window. He not only plays the instrument, but moves his head on a telescopic neck, and raises his foot, while the frog perched on his leg applauds these antics. The Negro Servant is one of the finest pieces. The fruit on the tray which he carries is shown open in our photograph but actually the apple, pear and peach open in turn to display their extraordinary contents. The Smoking Doll, which actually inhales and exhales the smoke from its cigarette, was presented to Mr. Steiner because its former owner had enjoyed "so many happy hours" with it as a child, that he wanted it to be well cared for. It was in bad condition, but has been re-dressed and given a moustache. The Clown playing the mandoline presented Mr. Steiner with one of the problems he enjoys solving. The figure had a hole in his face meant to support something. Mr. Steiner found a ball for him to balance and geared this to the mechanism, so that it turns.

TWO NEGRO MUSICIANS AND A NEGRO SERVANT: THE LATTER, MADE *c.* 1820, BEARS A TRAY LADEN WITH FRUIT. THE APPLE OPENS TO DISPLAY A MONKEY HEAD, THE PEAR, A WALTZING COUPLE, AND THE PEACH, A PINK-EYED MOUSE. THE NEGRO MUSICIANS ARE EXCEPTIONALLY WELL MODELLED.

TUNEFUL, MERRY AND AMUSING MUSICAL DOLLS WHICH LAUGH AND SING.



REPRODUCED FROM A REMARKABLE FACSIMILE OF THE UNIQUE COLOURED COPY OF THE GREATEST OF BLAKE'S PROPHETIC BOOKS, "JERUSALEM": ONE OF THE RICHEST OF THE HUNDRED PAGES OF A GREAT MODERN PROJECT.

"AMONG THE FIRES OF THE DRUID AND THE DEEP BLACK RETHUNDERING WATERS/ OF THE ATLANTIC WHICH POURED IN IMPETUOUS LOUD LOUD LOUDER AND LOUDER": ANOTHER FINE PAGE FROM THE FACSIMILE OF BLAKE'S "JERUSALEM."

PERHAPS THE FINEST OF THE FIGURE GROUPS WITH WHICH BLAKE ILLUSTRATED THE PAGES OF HIS PROPHETIC BOOK "JERUSALEM": A PAGE REPRODUCED FROM THE SOLE COMPLETE COPY WHICH HE COLOURED.

". . . AND THE SPECTRE STOOD OVER LOS/HOWLING IN PAIN: A BLACKNING SHADOW, BLACKNING DARK AND OPAKE/CURSING THE TERRIBLE LOS; BITTERLY CURSING HIM . . .": A BRILLIANT AND TYPICAL BLAKE PAGE.

WILLIAM BLAKE'S MASTERPIECE: REPRODUCTIONS FROM THE ONLY COPY OF "JERUSALEM" HAND-COLOURED BY THE POET HIMSELF.

Between 1804 and 1820 William Blake wrote perhaps the greatest of his prophetic books, "Jerusalem," and etched it on 100 copper plates. Only a few copies were printed, one, however, being printed in orange ink and painted in water-colour and gold. This unique copy has been lent by its present owner, Colonel William Stirling, of Keir, for a project of The William Blake Trust—namely, the production of 500 facsimile copies, through the Trianon Press. The facsimiles are being made in Paris by Jacomet et Cie, by a combination of collotype and water-colour applied by hand through stencils. This method ensures an extraordinary fidelity—practically indistinguishable from the original. This detailed fidelity is not claimed for our four reduced reproductions, which are, of course, by the four-colour half-tone process.